



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

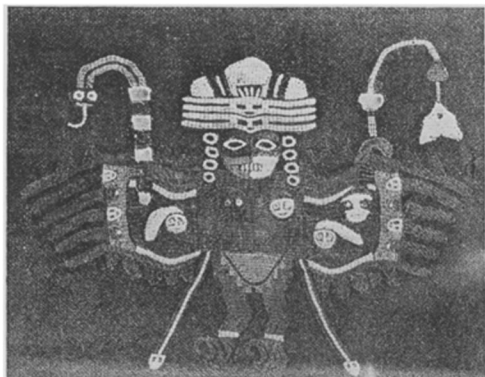
We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

is commonly called crewel or Kensington stitch, each stitch starting from the middle and a little to one side of the previous one. The spindles and looms used were of the simplest, and a thorn with a hole in one end served for a needle.

The inhabitants of the Nasca Valley were evidently head-hunters, as in the designs of many of the textiles and vases the human and even the animal figures are decorated with trophy heads. These heads or faces are held in the hands or are on the fronts of the three-lobed caps, on the tunics and ponchos, the ends of sceptres or sticks and even on antennæ, the corners of the mouths, in the mouths, and at the ends of tails and extended tongues. In one piece the fins of the fish-like head-dress have faces on them. The lower illustration on page 40 shows a poncho decorated with figures of the God of the Trophy Heads. He stands with arms and poncho extended; his face, which resembles that of a monkey, appears to be partly



Detail of Peruvian Embroidery "Poncho"
Pre-Columbian

covered by a mask; falling from his three-lobed cap are two lines of circles. He wears a tunic with short sleeves, a breech cloth, and anklets. Trophy heads hang from his belt and decorate his simple garments. The poncho is dark green; the figures are embroidered with many colors.

The other poncho illustrated is dark reddish-violet, the oblong backgrounds of the figures being a brilliant golden-brown, almost orange. The fantastic figures, either part man and part beast or a man dressed as a beast, are worked with a great variety of bright colors and are drawn with the body, head and arms full face, the legs and the huge jaws of the mask or headdress in profile.

Another piece not illustrated has a deep orange-colored ground, and is covered with floating figures with huge fish-like headdresses and masks, from the mouths of which extend long tongues with heads on the ends of them. At the ends of tongues extended from these heads are still other heads.

The fourth poncho is dark green with blocks of deep rose-colored embroidery. On the latter

blocks is worked the figure of a man holding in one hand a staff with a monkey on it and in the other a leaf-like form. This figure seems more like a portrait than a mythical being, and gives us a vivid picture of the early inhabitants of Peru.

S. G. F.

Lecture Courses, 1916-1917

The Artistic Manifestations of Colonial and Early Republican Times (University Extension Course). Huger Elliott. Fifteen lectures on Saturdays, 10 A.M., beginning February 3, 1917. Conferences on Wednesdays at 4, obligatory for those desiring credit for a degree. Fee, \$2.50.

The Evolution of Painting. Huger Elliott. Fifteen lectures on Thursdays, 3 P.M., beginning February 1, 1917. Fee, \$5.

Lectures began during October on *The Elements of Architecture for Interior Decorators* and on *A Survey of the Industrial Arts*, by Huger Elliott; on *The Observation of Pictures*, by Miss Alicia M. Keyes; on *Artistic Anatomy*, by Philip L. Hale; and on the *History of Design*, by Henry Hunt Clark.

Simmons College Courses. Four courses under the auspices of Simmons College will be given at the Museum by Dr. F. Melbourne Greene, and are open to students who obtain the consent of the instructor. For further information address the Registrar of Simmons College, 300 The Fenway, Boston.

The list of Thursday conferences will be announced in the Bulletin for December.

Notes

THE MUSEUM regrets an unavoidable delay in the issue of the present Bulletin.

A MEMORIAL EXHIBITION of the work of the late Howard Gardiner Cushing was opened in the Renaissance Court November 9, to continue three weeks. The exhibition comprises portraits, decorative panels, landscapes and interiors.

AN EXHIBITION of European and American pewter was opened in the Forecourt Room on November 9, to continue until January 15.

THE LIBRARY of the Museum and the Textile Study, closed on Saturday afternoons during the summer, are now open on that day until the Museum closes.

MR. KOJIRO TOMITA, Keeper in the Department of Chinese and Japanese Art, was appointed Assistant Curator of the Department at the quarterly meeting of Trustees held October 19.

MISS MARIE LEHR, Assistant in the Print Department, has been asked by the Minneapolis Institute of Arts, Minneapolis, Minn., to organize a Print Department in that institution, and has been granted by the Trustees of this Museum a year's leave of absence for the purpose.